

Marwa

Marwa

Puriya
Bhatiyar

Sohini
Hindol
Varati

Note: i) Ragas mentioned in section A are compulsory and one raga from section B is to be selected by the teacher concerned for detailed treatment of raga.

ii) One raga is to be selected from section C by the teacher concerned for non – detailed treatment of raga.

Course- IV

Viva Voce

Marks 75

Vocal music: Elaborate treatment of slow and fast Khyals in ragas selected for detailed study and only fast khayas with brief treatment of the ragas chosen for non- detailed study by the teachers concerned. One Dhrupad/ Dhamar/ Dadra in any raga.

Instrumental music:

i) Elaborate treatment of Maseetkhani&Razakhani gats in ragas selected for detailed study and only Razakhani /Drut gats with brief treatment of the ragas chosen for non-detailed study by the teachers concerned.

ii) Four gats in any tala other than teental i.e. Ektal, Dhamar, Roopak, Jhaptal and Adachautal etc.

Note: Candidate will be required to choose any three angas at the time of practical examination. Choice of angas should be confined to those ragas prescribed for Semester-I.

Internal Assessment :- Theory 50 +Practical 50 = 100

Course-V

Research Methodology

Max Marks 50
2 hours

a) Methods of data collection: Questionnaire, Interview, Observation, Case study, Experimental Schedule

b) Selection of research topic

c) Study of the following sources: 1) Musical composition, 2) oral tradition, 3) gramophone records- electronic devices, discs and tapes, computer, 4) media- Print and electronic 5) Academic councils.

d) Report writing.References, footnotes, bibliography, appendix, index.

Course- VI

Multi-Dimensional Approach to Indian Music

Max Marks 100
3 hours

a) Gram - Murchhana, Nibaddha-Anibaddha, Tala, Musical instruments.

b) Schools of vocal (Dhrupad/Khyal) and instrumental music and their styles.

c) Inter-relationship between classical music and folk music.

d) Appreciation and criticism of music.

e) Music as an aided therapy.

f) Other forms of Indian music - Devotional Music, Film Music, Fusion Music.

Course- VII**Stage Performance****Max Marks 50**

Performance of half an hour duration planned by the candidate. Choice of ragas should be confined to those prescribed for course VII.

Candidate may plan his/ her performance in the following manner:

i) Classical Vocal Music

Khyal in Vocal music. Tarana is optional

ii) Classical Instrumental Music

Alap, Jor, jhala, Masitkhani and Razakhani gat for instrumental music

iii) Semi Classical Music

A short piece of light classical music/ Thumri/ Bhajan/Dhun/Gat in a tala other than teen tal may also be presented.

Ragas prescribed for Semester – II

	A	B	C
Todi	MiankiTodi	Bilaskhani Gurjari	BhupalTodi BahaduriTodi Salagvarali
Sarang	Vrindavani Sarang	SuddhaSarang MadhumadSarang	MiankiSarang SamantSarang BadhansSarang
Asavari	Jaunpuri	Desi KomalRishabh Asavari	Devgandhar Gandhari GopikaBasant
Kanhada	DarbariKanhada	NayakiKanhada AbhogiKanhada	Adana Shahana Suha
Poorvi	Poorvi	PuriyaDhanashri Shree	Triveni Jaitshree Reva

Note: i) Ragas mentioned in section A are compulsory and one raga from section B is to be selected by the teacher concerned for detailed treatment of raga.

ii) One raga is to be selected from section C by the teacher concerned for non – detailed treatment of raga.

Course- VIII**Viva Voce****Max Marks 50**

Vocal music: Elaborate treatment of slow and fast Khyals in ragas selected for detailed study and only fast khyals with brief treatment of the ragas chosen for non- detailed study by

the teachers concerned. One Dhrupad/ Dhamar/ Dadra in any raga.

Instrumental music:

i) Elaborate treatment of Maseetkhani&Razakhani gats in ragas selected for detailed study and only Razakhani /Drut gats with brief treatment of the ragas chosen for non-detailed study by the teachers concerned.

ii) Four gats in any tala other than teental i.e. Ektal, Dhamar, Roopak, Jhaptal and Adachautal etc.

Note: Candidate will be required to choose any three angas at the time of practical examination. Choice of angas should be confined to those ragas prescribed for Semester-II.

Course – IX

Lecture Demonstration

Max Marks 50

Lecture demonstration of half an hour duration on any topic, to be approved by the M. Phil Committee.

Internal Assessment :- Theory 50 +Practical 50 =100

Dissertation:

Marks 200

Recommended Books:

Course- I

1. Survey Research Methods –Floyd. J.F., Sage Publications, New Delhi.
2. Methods in Social Research- Goode C.V. & D.E. Scates, McGrawHill, 1954.
3. The Art Heritage of India- Havell.E.B; D.B Taraporevala Sons and Co. Pvt. Ltd. 1964.
4. Ragamala Paintings, Kaus, Ebling, Kumar gallery, New Delhi, 1973.
5. Research Methodology, Misra R.P, Concept publishing company, New York,1989.
6. Exploring research, Salkind N.J., Printice Hall, New Jersey, 1997.
7. Advanced Research Methodology, Srivastava, G.N.P. Radha Publications, New Delhi, 1994.
8. The Elements of Research, Whitney F.L., Printice Hall, New York, 1950.
9. Research Methods in Indian Music, Prof. NajmaPerveen Ahmad, Manohar Publishers and Distributors, New Delhi.
10. Research Methodology: Methods and techniques, C.R. Kothari, Wiley Eastern Ltd. New Delhi,1985.
11. Sources of research in Indian Classical Music, Dr.Ms.ReenaGautam, KanishkaPublishers,New Delhi, 2002.
12. Research Methodology, Dr.Madan Mohan Lavaniya, College Book House, Jaipur, 1985. (InHindi)
13. “ShodhPravidhi” Dr.Vinaymohan Sharma, National Publishing House, Delhi, 1980 (In Hindi)
14. Research Methodology, Dr. B.M. Jain, Research Publications, Jaipur, 1987 (In Hindi)

Course II

Recommended Books for course-II:

1. Sangeet Ratnakar – Sarangdeva
2. Sangeet Ratnakar – R.K. Shringy&Premlata Sharma
3. Sangeet Parijat – Ahobal
4. Brihaddeshi-Vol.I & II – Matang
5. Natyashastra – Bharat

6. Evolution of Raga and Tala in Music – M.R. Gautam
7. Time measure and compositional types in Indian Music – Dr.SubhadraChaudhury
8. Bhartiya Sangeet Mein MelaAthawa That KaAitihāsikAdhyayan – Dr.ShobhaMathur (in Hindi)
9. Classical Musical Instruments – Dr. Suneera Kasliwal
10. BhartiyaSsangeet Mein TaalAurRoopvidhan – Dr.SubhadraChaudhary (in Hindi)
11. Raga Ki UtpattiEvam Vikas – Dr.SunandaPathak (in Hindi)
12. Bhartiya Talon KaShastriyaVivechan – A.K. Sen (in Hindi)
13. BhartiyaShastriya Sangeet EvamSaundaryaShastra – Prof. Anupam Mahajan (in Hindi)
14. Ragas in Indian Classical Music (Conceptual aspects) - Prof. Anupam Mahajan
15. Significance of compositional forms - Prof. Manjushree Tyagi
16. Rasa Siddhanta – Dr.Nagendra
17. Musical Heritage of India - M.R. Gautam
18. Indian Musical Tradition - V.H. Deshpande
19. Rasa Siddhanta – Dr.PremLata Sharma

Course III & IV

1. Sangeet shastra Part I & II – V.N. Bhatkhande
2. KramikPustakMalika- V.N. Bhatkhande
3. Abhinav Geet Manjari S. N. Ratanjankar
4. Sangeetanjali Part I- VI- Omkarnath Thakur
5. Rag Vigyan Part I – VII – V.R. Patvardhan
6. Bhairav keprakar- SripadaBandhopadhyaya

Course- V

1. Survey Research Methods –Floyd. J.F., Sage Publications, New Delhi.
2. Methods in Social Research- Goode C.V. & D.E. Scates, McGrawHill, 1954.
3. The Art Heritage of India- Havell.E.B; D.B Taraporevala Sons and Co. Pvt. Ltd. 1964.
4. Ragamala Paintings, Kaus, Ebling, Kumar gallery, New Delhi, 1973.
5. Research Methodology, Misra R.P, Concept publishing company, New York,1989.
6. Exploring research, Salkind N.J., Printice Hall, New Jersey, 1997.
7. Advanced Research Methodology, Srivastava, G.N.P. Radha Publications, New Delhi, 1994.
8. The Elements of Research, Whitney F.L., Printice Hall, New York, 1950.
9. Research Methods in Indian Music, Prof. NajmaPerveen Ahmad, Manohar Publishers andDistributors, New Delhi.
10. Research Methodology: Methods and techniques, C.R. Kothari, Wiley Eastern Ltd. New Delhi,1985.
11. Sources of research in Indian Classical Music, Dr.Ms.ReenaGautam, KanishkaPublishers,New Delhi, 2002.
12. Research Methodology, Dr.Madan Mohan Lavaniya, College Book House, Jaipur, 1985. (InHindi)
13. “ShodhPravidhi” Dr.Vinaymohan Sharma, National Publishing House, Delhi, 1980 (In Hindi)
14. Research Methodology, Dr. B.M. Jain, Research Publications, Jaipur, 1987 (In Hindi)

Course VI

1. Natyashastra – Vol. IV, Gackward’s oriental series, Manmohan Ghosh, Bharat.
2. Brihaddeshi - Vol. I & II – Edited by Dr. Premlata Sharma
3. Sangeet Ratnakar - Vol. I & II - English Translation by Dr. R.K. Shringy& Dr. Premlata Sharma, Sarangdev.
4. Musical Heritage of India - M. R. Gautam

5. Bhartiya Sangeet MeTalaAurRoopvidhan - Dr. SubhadraChaudhary (in Hindi).
6. Sangeet Sanchayan - Dr. SubhadraChaudhary (in Hindi)
7. Time measure and compositional types in Music - Dr. SubhadraChaudhary.
8. Musical Instruments of India – B.C. Deva
9. Bhartiya Sangeet me Vadya – Lalmani Mishra
10. Classical Musical Instruments – Dr. Suneera Kasliwal
11. Indian Musical Tradition – V.H. Deshpande
12. Gharanedar Gayaki - V.H. Deshpande
13. A history of Musical Instruments – Curt Sachs
14. Journal of the Sangeet Research Academy
15. Dhrupad Annual
16. Journal of the Indian Musicological Society
17. Sangeet keGharano Ki Charcha – Sushil Kumar Chaubey
18. Swar aurragevika me vadyakayogdaan – Prof. Indrani Chakraborty
19. Sangeet Manjusha – Prof. Indrani Chakraborty
20. Music, its methods and techniques of teaching – Prof. Indrani Chakraborty.
21. Tan, Tantri, Man-kinnari – Prof. Indrani Chakraborty.

Course VII & VIII

1. Sangeet shastra Part I & II – V.N. Bhatkhande
2. KramikPustakMalika- V.N. Bhatkhande
3. Abhinav Geet Manjari S. N. Ratanjankar
4. Sangeetanjali Part I- VI- Omkarnath Thakur
5. Rag Vigyan Part I – VII – V.R. Patvardhan
6. Bhairav keprakar- SripadaBandhopadhyaya